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BEGGAR HOLDING A STICK IN HIS RIGHT HAND
BY FRANCISCO GOYA

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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AN EXHIBITION OF THE WORK OF GOYA

In celebration of the acquisition of an album of fifty drawings by Francisco Goya, which is described by H. B. Wehle in the next article, the Museum is holding an exhibition of Goya's works in various media. Gallery D 6, still divided in three parts, is being used for the purpose. The exhibition opened to the public on January 28 and

continues through March 8. Except for a few paintings borrowed for the occasion, all the works shown are taken from the Museum's own galleries and portfolios. These include eight paintings by the master, one drawing in addition to the fifty just purchased, and an exceptionally rich and complete collection of prints from every period and in various techniques, from which a selection is made for this occasion. The borrowed paintings, ten in number, are for the most part unfamiliar to the New York public.

The earliest example is the entertaining decorative picture of about 1770-1780, *Confidences in a Park*, lent by Samuel H. Kress. It was probably made for the Santa Barbara tapestry factory but was never woven. Another spirited decorative work, perhaps also a tapestry cartoon, is the *Gossiping Women* lent by the Wadsworth Atheneum. The earliest of the portraits are the appealing red-cloaked *Majo* lent by Mr. and Mrs. Myron C. Taylor and the shy boy *Don Vicente Osorio* lent by Mrs. Charles S. Payson. Mrs. Peter H. B. Frelinghuysen lends the piquant portraits of *Don Bartolomé Sureda* and his wife. The sturdy work of Goya's middle period, about 1807, is seen in a portrait of the *Marquis of Caballero* lent by Mr. and Mrs. Oscar B. Cintas, and to this the Louvre adds a work of especially high quality, *The Lady with a Fan*. The William Rockhill Nelson Gallery of Art contributes the fascinating portrait of *Omurryan*, which was painted in 1815 and foreshadows the broad technique of Goya's late works, in which he parallels the final stage of Rembrandt and Titian. The grand portrait of *Juan Antonio Cuervo*, lent anonymously, was painted when Goya was seventy-three years old and is thus one year earlier than the Museum's admirable portrait of *Tiburcio Perez*, dated 1820.

The handbook *Francisco Goya: His Paintings, Drawings, and Prints*, which has been issued to accompany the exhibition, is important in its own right as a premier publication of drawings in the newly acquired album. Sixteen of these are reproduced, together with sixteen of the prints and all the paintings shown. Each of the illustrations has its descriptive note, and there is an introductory account of Goya's career.

AN ALBUM OF GOYA'S
DRAWINGS

To get a rounded picture of the artist Goya one must see not only his paintings but also his prints, his drawings, his tapestry cartoons, and if possible his decorations in San Antonio de la Florida. His tapestry cartoons are themselves paintings in oils, but they have a gay popularity of subject and a broad decorative character which set them apart. Goya continued to produce cartoons for the royal tapestry factory until he was forty-five years old, yet they should be thought of as belonging to his early period, for although he lived to the age of eighty-two his vigor persisted and his style developed up to his last years.

In the matter of his paintings proper Goya is universally known as a portraitist of unsurpassed perspicacity and candor—a portraitist who also painted religious subjects, bullfights, duels, murders, executions, all manner of familiar scenes, as well as allegories and fantastic visions. His prints have a similar range of subject matter, with the addition of some excellent early copies after Velazquez; and the technical processes which he employs are quite as varied and original as the subjects themselves. Drawings he produced with an abundant activity, a compulsion for recording the appearance of the human beings around him and an almost equal necessity for actualizing the strange hobgoblins which sometimes took shape in his imagination. But it was humanity above all that fascinated him. His drawings are never of still life or animals or landscape or architecture except in so far as these reveal or dramatize people.

The themes of a few of his drawings we find him using later in his tapestry cartoons and in his paintings. A great many of them, hundreds in all, he used for his several series of prints—the *Caprices*, the *Disasters of War*, the *Tauromaquia* (bullfights), and the diversified plates called the *Disparates* or *Proverbs*. But a great many of the motives which we find in his drawings do not reappear in the more deliberate media, and except for the *Disasters* and *Tauromaquia* subjects it is hard to believe that Goya originally intended putting his drawings to any

use. It was simply that he was forever seeing things or hearing about things which caused his notebook to fly open and his brush to start sketching in figures.

Although Goya habitually numbered the pages of his sketchbooks, we find it difficult today to reconstitute the dismembered books from such drawings as remain. Evidently many sheets are lost, and it is not always possible to date the remaining drawings from their styles. In his scholarly book on Goya A. L. Mayer¹ listed between seven and eight hundred extant drawings, of which 472 were owned by the Prado. The majority of the Prado lot once belonged to Valentin Carderera (1796–1880), Spanish painter and man of letters, who had formed a great collection of Goya drawings and prints, many of which he seems to have obtained from the artist's son, Francisco Javier Goya.

In an article published in the *Gazette des Beaux-Arts* in 1860² Carderera mentioned a certain album of Goya drawings which had never been engraved. "One suspects," Carderera wrote, "that Goya wanted to publish another volume like the *Caprices*, that is unless the album which contains a numbered series, with a portrait of the artist as a frontispiece, was put together by his son. Most of them were made in Madrid about 1819, and bear that date."

The album described by Carderera is probably the one which the Museum has just been so fortunate as to purchase.³ The leaves are made of coarse pink paper bound in a cloth cover bearing the title *Cincuenta Dibujos Escogidos Originales de D. Francisco Goya*. A signed self-portrait drawn in India ink serves as frontispiece. In all there are fifty drawings,⁴ numbered consecutively in a precise handwriting not that of Goya. Apparently an attempt has been made to arrange the drawings chronologically (except for the frontispiece), but three at least are out of order. None of the drawings are dated—the one point in which the album

¹ *Francisco de Goya*, tr. by R. West. London and Toronto, 1924.

² Vol. VII, pp. 222–227.

³ Acc. nos. 35.103.1–50. Dick Fund, 1935. The drawings have now been removed from the album and matted for exhibition.

⁴ Only forty-two drawings can be exhibited at a time because the sixteen early examples occur on both sides of the eight leaves.

fails to correspond with Carderera's description.

The album may indeed have been put together by Goya's son. For forty-one years, ending last summer, it belonged to Mariano Fortuny of Venice, son of the famous painter Mariano Fortuny and grandson of Federico de Madrazo (1815-1894), President of the Royal Academy of San Fernando and Director of the Prado. According to a written statement of the younger Fortuny, the album came to him in 1894 as a gift from Federico de Madrazo, who had obtained the drawings from Carderera. About the year 1868, the elder Fortuny is stated to have copied from the album the drawing of prisoners and probably to have made copies of some of the other drawings as well. Two of the original drawings (Three Men Digging and Beggar Holding a Stick in His Right Hand) are said to have been exhibited at the Glaspalast, Munich, in 1898. In the summer of 1935 the album as a whole was lent by Mariano Fortuny to the Goya exhibition at the Bibliothèque Nationale, Paris, but until then the drawings were almost unknown, and none have been reproduced, apparently, with the single exception of the self-portrait, which was illustrated by Valerian von Loga in *Kunst und Künstler* in 1908.⁵

Whoever assembled the drawings for our album saw fit, for whatever reason, to choose only wash drawings. They are made with a fine brush, India ink being used in some cases, sepia in others. None of Goya's pen drawings are included, none of the multitudinous red-chalk sketches of the Disasters and Tauromaquia series nor any of the broad grotesques in black chalk which abounded during his last years.

The drawings chosen for inclusion in the album are evidently of three distinct periods—not counting the self-portrait. The earliest are the sixteen drawings, numbers 2 to 17, in India ink on both sides of eight sheets of greenish white paper.⁶ They must have belonged originally to what is familiarly known as the larger Sanlúcar sketchbook. The only other extant sheets are owned three by the Prado and three by the Biblioteca Nacional, Madrid. Like ours they have

drawings on both sides. All the twenty-eight known drawings of the set bear Goya's page numbers; that there are lamentably many missing is indicated by the occurrence of the number 94, on one of our drawings, *The Tantrum*.

In addition to the larger Sanlúcar sketchbook there exist a number of sheets from a smaller book of similar drawings. Both books are romantically associated with the legend of Goya's intimacy with the Duchess of Alba and derive their names from the supposition that they record Goya's prolonged stay with the duchess on her estate at Sanlúcar de Barrameda in Andalusia at the time of her exile from Madrid about the years 1793-1795. It was at just this time that Goya was excused from the court because of ill health, and the duchess may well have received him at Sanlúcar. According to entries in Lady Holland's *Spanish Journal*,⁷ written in 1803, only one year after the untimely death of the gay duchess, that lady with her beauty, popularity, and wealth had been a source of "corroding" jealousy to the queen and the Duchess of Osuna because of her success with men, notably with the *torero* Pedro Romero. There may be no significance in the fact that in the Hispanic Society's portrait of her the duchess wears not only Alba's ring but also one marked Goya.⁸ In Goya's pathetic drawing for *The Dream of Lying and Inconstancy*,⁹ however, the identity of the characters and the significance of the subject seem clear enough. The duchess must also be represented in the drawing of the *Maja and Soldier*¹⁰ from the larger Sanlúcar sketchbook, for the *maja*'s resemblance to the Prado and Hispanic Society portraits is undeniable. In the Museum's drawing of *The Tantrum* the face of the lady is not clear, but the explanation which Goya wrote on the page many years later constitutes in itself a veritable portrait of this capricious beauty: "She orders them to leave the carriage, rumples her hair, tears

⁷ *Spanish Journal of Elizabeth, Lady Holland*, edited by the Earl of Ilchester, n. p., 1910.

⁸ Doña Narcisca Barañana de Goicoechea also wears a ring marked Goya in the Museum's portrait of her.

⁹ F. J. Sanchez Cantón, *Goya* (Paris, [1930], ill. facing p. 48).

¹⁰ *Ibid.*, pl. 25.

⁵ Vol. VI, p. 65.

⁶ H. 9 3/4 in., w. 5 3/4 in.

it, and stamps—all because Father Pichurris told her to her face that she was pale."

Thus faintly at least our drawings strengthen the association of Goya's early sketchbooks with the Duchess of Alba. But

had far earlier opportunities to make drawings of the duchess, who, born in 1762, had been married at the age of thirteen and a year later had inherited a vast fortune in her own right. However that may be, there



FIG. 1. THE SWING BY FRANCISCO GOYA

at the same time they give strong evidence against the assumption that the sketchbooks were made as late as Goya's supposed Sanlúcar visit in 1793-1795.¹¹ Probably Goya

¹¹ Sanchez Cantón in *Cien Dibujos inéditos* (Madrid, 1928) gives 1797 as the date of the larger Sanlúcar drawings.

can be little doubt that our drawing *The Swing* (fig. 1), with its meaningless gesture of arms flung up, preceded the painting of the same subject which was delivered to the Duke of Osuna in 1787¹² for the decoration

¹² Now the property of the Duke of Montellano, Madrid; Sanchez Cantón, *Goya*, pl. 13.

of the Alameda. There is indeed a naïveté about the drawings from these sketchbooks that suggests a considerably earlier date. Carderera for one calls them "the first drawings of Goya's youth,"¹³ and Goya by 1787 had reached the age of forty-one.

Watteau. The Caprices, which appear to have been etched about 1796-1797, follow in a few cases the drawings from the Sanlúcar sketchbooks. But we can see that a long development has taken place between the drawings and the etchings. The Prado owns



FIG. 2. WOMAN MURDERING A SLEEPING MAN BY FRANCISCO GOYA

In these quaint drawings we seem to watch an equal struggle between the conventions of eighteenth-century French painting, transmitted perhaps through Ollivier and Bayeu, and the actualities of normal Spanish life for which young Goya had such a lusty thirst. The very motive of the coquettish lady in the swing takes us back to Pater and

¹³ Carderera, *Gazette des Beaux-Arts*, vol. VII (1860), p. 223.

red-chalk drawings for some of the Caprices that bear the higher numbers, and it is to these drawings that we must look for Goya's style between 1790 and 1796. In them we no longer find the freshness or the quaint conventions of the Sanlúcar drawings. One of the Caprices (pl. 33) entitled *To the Count Palatine* (fig. 3) is taken directly from the Museum's Sanlúcar drawing of this subject, and the progress in style between the draw-

ing and the etching is most impressive. It must have required many years. The intimacy and confusion of the drawing give way to a starkly simple drama in which the

The serious face, with its dark eyes looking so intently at the spectator, is no longer young. It may well represent Goya at about the year 1800, when he would have been



FIG. 3. TO THE COUNT PALATINE BY FRANCISCO GOYA

tooth-pulling charlatan moves significantly across an elevated horizon.

If an arrangement of the album's drawings according to dates were attempted, the self-portrait¹⁴ would probably follow the drawings from the Sanlúcar sketchbook.

¹⁴ H. 6 in., w. 3 $\frac{5}{8}$ in.

fifty-four. He appears slightly older than in a pen drawing with self-portraits preparatory to the fascinating Caprice entitled *The Sleep of Reason Produces Monsters*.¹⁵ A

¹⁵ Pierre d'Acciardi, *Les Dessins de D. Francisco Goya y Lucientes au Musée du Prado à Madrid*, no. 43; Sanchez Cantón in *Cien Dibujos inéditos*, pl. 12.

closely similar drawing bears the date 1797.

Goya's genius as a composer is already felt in the early drawings, where even sketches of the simplest figures are made pictorial by the introduction of diagonal shadows or bits of masonry. There is a startling contrast, however, between these and the work of the great Goya who stands revealed in four India ink drawings of the middle period, probably made about 1810. One need only compare the simple legs of the gentleman in the Weeping Woman and Three Men with the legs of the drinking workman in Take a Look Later.¹⁶ Goya has in the intervening years become the rival of the greatest Chinese masters using the same medium. These legs that Goya has now made tell us with exactitude everything that can be told of weight, tension, direction, texture; and from the drawing as a whole we know not only the physical facts about this workman and his wife but all their essential moral and mental qualities as well. Several other such drawings of besotted workmen are known. The dramatic God Spare Us Such Bitter Fortune¹⁶ is apparently from the same sketchbook, whereas the simple visual notation He Wakes Up Kicking and the obscurely sinister Nothing Is Known of This may be somewhat later work.¹⁷

The twenty-nine remaining drawings, probably from a sketchbook of about 1819-1820, furnish a most extraordinary range of subject matter. They are all made with brush and sepia on a thin white paper of warm tone.¹⁸ Unlike the earlier drawings, these have been left to speak for themselves. Upon only one, the pictorial report of Revenge upon a Constable, has Goya written remarks. Indeed no explanations are needed, for the subjects are merely everyday scenes and types in Madrid. Goya reports to us the appearances of beggars asking alms (see ill. on cover), gypsies waking from sleep in the open, masons at work on a building, holiday

crowds strolling over a meadow or gathered Arabwise in a ring to watch some performance, lovers riding a mule, priests genuflecting in a church or hiding what appears to be the body of a woman, monks conversing in a cell, hunters shooting rabbits and birds, simple folk searching for lice, louts stabbing one another, drunkards making beasts of themselves, acrobats performing to music, fettered prisoners benumbed with misery, a man and a woman executing some quaint dance, a woman whispering to a sly priest, another tenderly caring for an aged beggar, a third murdering with an ax a sleeping man (fig. 2). A lovely nude woman seated in a forest beside a brook and secretly spied upon recalls Venetian Susannahs, but this too may be a scene actually witnessed by Goya. A nun terrified by a spook playing a guitar is in the fantastic vein of some of the Caprices. The drawing of three laborers driving mattocks into the earth is interesting as being the first idea for the Frick Museum's great painting, The Forge. Our postulated date for the bulk of the drawings in the album is borne out by the similarity of texture and of intense emotion between our Woman Handing a Mug to an Old Man and a painting by Goya dated 1819, The Agony in the Garden, owned in Madrid.¹⁹ One further drawing of ours bearing relationship to other works is the strangely illuminated figure which we have ventured to entitle Truth Beset by Dark Spirits because of its close connection with a drawing which Goya labeled *Lux ex Tenebris*²⁰ and with two late plates of the Disasters, Truth Is Dead and Will She Rise Again? All four are thought to be political allegories referring to the vicissitudes of the Constitution under Ferdinand VII. Goya's drawings for the Disasters probably cover at least the entire decade 1810-1820, the etchings having been made somewhat later.

HARRY B. WEHLE.

¹⁶ H. 10 1/2 in., w. 7 3/8 in.

¹⁷ H. 9 1/4 in., w. 5 3/4 in.

¹⁸ H. 8 1/16 in., w. 5 5/8 in.

¹⁹ Sanchez Cantón, *Goya*, pl. 72.

²⁰ Sanchez Cantón in *Cien Dibujos inéditos*, no. 81.

A BEQUEST OF Gobelins, BEAUVAIS, AND SAVONNERIE PANELS

The Museum has recently received as a bequest from Julie Heidelberg nine rare examples of French weaving: four small Gobelins and Beauvais tapestry panels and five small Savonnerie panels.¹ Illustrating as

the thirties after Alexis Grimou's (1678-1733) painting *L'Espagnolette* (dated 1729 in our tapestry), a portrait of a pretty French girl clothed in a romantic Spanish costume. The other panel, a portrait of a girl after Boucher,² has all the style and verve which we rightly associate with that typically eighteenth-century artist. To judge from the colors, which even today remain re-



GOBELINS TAPESTRY BY COZETTE AFTER BOUCHER

they do unusual and interesting phases of French textile work, they form a very welcome addition to the Museum's collection of French decorative arts.

The royal manufactory of the Gobelins produced during the eighteenth century a certain number of small tapestries, which were sometimes presented to celebrities and prospective patrons as souvenirs of visits to the shops. The master weaver Pierre François Cozette (1714-1801) was foremost in producing these on the looms of his ateliers. The Heidelberg collection contains two such panels, the earlier of which Cozette wove in

markedly fresh, Cozette followed one of Boucher's pastel drawings. The panel bears the words *Boucher Peint Cozette Exé.*, 1769.

A small oval panel, also from the Gobelins looms, has for its subject *Flowers in a Carafe*, after a painting by Mme Vallayer-Coster, whose signature appears on the tapestry with the date 1781. It is a delightful translation into tapestry of the work of a flower painter well known during the period of Louis XVI. Fenaille, the authority on French tapestry weaving, records two renditions of this subject during the first decade of the nineteenth century, but he could not trace the whereabouts of the two panels,

² Said to be one of Boucher's daughters.

¹ Acc. nos. 35.116.1-9. Shown this month in the Room of Recent Accessions.

one of which apparently now belongs to us.

No less unusual than the Gobelins tapestries is the single specimen from the Beauvais manufactory after a painting by Theude Grönland (1817-1874), a German artist working in Paris. The panel, dating from 1846 and bearing the name of the weaver Rigobert, is a still life, and shows extreme skill in carrying out a highly naturalistic design. It is doubtful whether there exists a still life more representative of the mid-nineteenth century than our tapestry version of Grönland's overly lush assemblage of flowers and fruits around a classical statuette.

As the word Gobelins suggests tapestries, so the word Savonnerie brings to mind carpets characterized by a pile like that of knotted Turkish rugs. Aided by royal patronage, the Savonnerie manufactory produced from the seventeenth until the early nineteenth century many large and magnificent carpets. The manufactory also carried out on smaller looms such objects as wall hangings, chair covers, panels for folding screens, and small panels for fire screens. The Heidelberg panels served probably as fire screens. In addition to describing the products of the Savonnerie manufactory (so called because of its establishment on the quai de Chaillot in the suburbs of Paris in a building originally occupied by a soap plant), the term Savonnerie, when more loosely used, also includes fabrics made elsewhere in France in the same hand-knotted technique. Thus, although four of the Heidelberg tapestries appear to be the work of the royal manufactory of the Savonnerie, the remaining one, which has rather loose knotting and a somewhat provincial design, may well have originated in some factory other than that at Chaillot. It is, however, difficult to make exact attributions, for experts unfortunately have published very little material covering this truly important phase of French weaving.

The decoration of two of the panels, featuring parrots, ducks, and so forth, suggests the designs of J. B. Oudry (1686-1755), an artist known for this type of ornament; that of the other three shows a close resemblance to the designs of Baptiste Monnoyer (1636-1699), the French flower painter. The Monnoyer panels, dating from the last quarter

of the seventeenth century or from the first half of the eighteenth, are the better woven, setting forth to good advantage the handsome flower patterns. Aided by the use of superb colors, skilled Savonnerie craftsmen were able to create such a delightful piece as the urn filled with flowers and set against a background of the rarest dark blue.

JOHN GOLDSMITH PHILLIPS.

A GREEK BRONZE STATUETTE

A masterpiece of Greek sculpture in bronze has come into the possession of the Museum through the generous gift of Mr. and Mrs. Francis Neilson.¹ It is the large statuette, known as the Haviland bronze,² which was exhibited in the Seventh Greek Room from 1932 to 1935 as an anonymous loan (figs. 1, 2).³ As Greek bronzes of this comparatively large size (it is about 18 in. high) are exceedingly rare, the Museum is to be congratulated on the acquisition.

The statuette represents a nude woman—perhaps Aphrodite—standing in a quiet pose, her arms raised and bent sharply at the elbow, her head a little inclined to one side. Though some parts are missing,⁴ we can reconstruct the general composition from similar, smaller statuettes, such as the Pourtalès Aphrodite in the British Museum, in

¹ Acc. no. 35.122. Shown this month in the Room of Recent Accessions.

² So called because from 1905 to 1932 it was in the possession of the Haviland family, the well-known china manufacturers of Limoges. Before 1905 it was owned by the French sculptor Paul Dubois, and before 1880 by Joly de Bannemville. From whom the latter acquired it is unknown.

³ Cf. BULLETIN, vol. XXVIII (1933), p. 13; *American Journal of Archaeology*, vol. XXXVII (1933), pp. 48 ff.; S. Reinach, *Revue archéologique*, vol. XXXV (1899), pp. 371 ff.; Sale Catalogue: Ch. Haviland Collection, Dec. 11-12, 1922, p. 30, no. 151, pl. X; Sale Catalogue: G. Haviland Collection, June 2-3, 1932, p. 78, no. 218, pl. XL.

⁴ Missing parts are most of the left arm, the left leg from above the knee, the front part of the right foot, and a largish piece in the back. The lower left leg has been restored in plaster after the ancient one of the Providence bronze (see below). The statuette is cast hollow. The eyes are inlaid with white glass paste which has disintegrated; the iris, in a different material, has disappeared. The bronze is considerably corroded, and there are large swellings in several places; the surface is grayish green and has lost its luster.



FIG. 1. BRONZE STATUETTE, GREEK, IV CENTURY B.C.

which, however, the stance is reversed. The hair is fastened in a knot behind and tied with a fillet, wound twice round the head and decorated with a meander pattern, the outlines of which are still faintly visible. The motive was then obviously not the wringing of water from the hair, as in the popular Anadyomene type, but perhaps the lifting of a necklace or garland.

The quiet grace of the composition and the refined modeling point to Greek workmanship of the fourth century, of about the time of Praxiteles. A comparison with the large bronze statuette of Aphrodite in the Roman Court⁵—a Roman adaptation of a Praxitelean type—is instructive. Fine and impressive though this is, its workmanship seems hard and summary compared with that of the Greek statuette, in which the curves of the girlish figure, the soft flesh, and the gentle expression have been rendered with the sensitiveness of a great artist.

Since Pliny mentions among the bronzes of Praxiteles a *stephanusam*, "a woman holding a garland," it is possible that our bronze is a copy on a reduced scale of such a work.⁶ This surmise is strengthened by the fact that in Providence there is a statuette⁷ al-

most identical with ours and of about the same size but of Roman execution. The original from which both statuettes were presumably derived must therefore have been a famous work. Ours was perhaps an approximately contemporary reproduction,⁸ the Providence one a later copy.

At all events, we have in our newly acquired bronze one of the few extant works which can give an adequate idea of the delicate charm of Praxitelean sculpture.

GISELA M. A.
RICHTER.

ZODIAC ANIMALS ON A JAPANESE SWORD GUARD

From earliest times man has been concerned with the supposed influence of the planets upon human destinies, and his emotional reactions have been reflected by representations of the signs of the zodiac on all kinds of objects, ornamental as well as useful. A Japanese sword guard of the

eighteenth century,¹ which has recently come to the Museum as an anonymous gift, has on it the twelve cyclical animals said to inhabit the Yellow Road of the Sun, or the sun's orbit. This sequence of twelve animals is five times repeated in the sexagenary cycle (one of the several ways in which the Japanese count the years).² Thus each year is associated with one of the zodiacal signs; the year 1936, for example, is the first of

⁵ That statues were copied on a reduced scale also in the fifth and fourth centuries B.C. is sufficiently attested by the Greek marble statuettes in Venice, of some of which there exist life-size Roman reproductions (G. Lippold, *Kopien und Umbildungen griechischer Statuen*, pp. 9 ff.).

¹ Acc. no. 35.106. On view this month in the Room of Recent Accessions.

² R. H. Rucker, *Notes on Japanese Chronology*.



FIG. 2. DETAIL OF GREEK BRONZE STATUETTE

⁵ Acc. no. 12.173. In Gallery K 2.

⁶ Pliny (XXXIV.70) also mentions a *pselimenen*, which has been translated by some authorities as "a woman putting on a necklace"; but *ψέλιον* really means bracelet, and the only passage in which *ψέλιον* means "to put on a necklace" is *Anth. Pal.* VII.234, of the first century A.D., where the transference of meaning is probably due to the artificial style.

⁷ *Bulletin of the Rhode Island School of Design*, vol. XIV (1926), pp. 38-42 (reprinted from an article by S. Reinach in *Monuments Piot*, vol. XXVII [1925], pp. 132 ff., pls. XIII, XIV); Richter, *A. J. A.*, vol. XXXVII (1933), pp. 48 ff.

the sequence, or the year of the Rat. Every Japanese child is familiar with the animals of the zodiac, since one of them presided in the year of his birth.

The guard is round and made of iron cut out into irregular areas the shapes of which suggest fans and paper for writing or painting. Each of the divisions is chased in relief with one of the twelve animals and heightened by overlays of gold or silver. The composition is asymmetrical, yet balanced when examined from both faces. The animals do not appear in their regular order, namely, Rat,

the seal which would identify our master and enable us to get biographical data. Henri L. Joly in his *List of Names, Kakihan*, gives the identical signature with *kakihan* but does not mention his source. The Museum has two knife handles (in the Havemeyer collection; acc. nos. 29.100.1185, 1187) which bear the signature with *kakihan* of Tsuchiya Masachika and a sword guard (acc. no. 16.58.1) inscribed "Masachika, a resident of Hagi, province of Nagato." But as the characters on all these pieces vary, the signatures must be those of different



SWORD GUARD SHOWING THE ANIMALS OF THE ZODIAC
JAPANESE, XVIII CENTURY

Ox, Tiger, Hare, Dragon, Snake, Horse, Goat, Monkey, Cock, Dog, Boar. However, the first six and the second six appear on opposite sides. Each of these animals has a symbolical significance which is generally known by the Japanese but not widely known among Occidentals. For example, the association of the hare and the moon is common to the folklore of every country; on the other hand, the dragon is the symbol of sin in the West, while in the East it is the insignie of the Emperor, the Son of Heaven. Without such knowledge the student of Oriental art finds many designs incomprehensible.

On our guard is the signature with *kakihan* (written seal mark) of the artist, Masachika. Shinkichi Hara, in his *Die Meister der japanischen Schwertzieraten*, records four artists with the name Masachika whose signatures correspond with the characters on our guard. Unfortunately, however, Hara does not give

masters. There is still much research to be done in the study of Japanese sword furniture before the work of the many artists who bear the same name can be distinguished. Not enough of the work of individual masters has been published to enable one to make a comparative study.

To return to the decorative motive, the animals of the zodiac appear on two knife handles and two sword guards in the Museum, but the materials and compositions of these are unlike those of our recent acquisition. There is also, on loan, a dagger (*aikuchi*) with a dragon on the scabbard and the constellation of the Dragon (identifiable by the "tail") on the handle of the knife (*kozuka*) belonging to it. This dagger and our sword guard were undoubtedly valued as talismans.

Weapons with astrological motives are also known in the West. In the European

section of the armor collection are two swords with calendar blades on which the signs of the zodiac are represented (Gallery H 9, Case XXIX). It is not strange to find these motives on weapons, for in former centuries leaders in both East and West had a blind belief in astrology. It is known that they often regulated the movements of armies in time of war as well as events in time of peace by the course of the stars.

STEPHEN V. GRANCSAY.

heavy, circular foot adequately supports the balustered shaft; the massiveness of the superimposed tooling at the base of the socket finds compensation in the long, graceful bobèche.

According to George S. McKearin, a notable authority on glass, our candlesticks were found many years ago in New Jersey. It is impossible, however, to determine with surety the locality in which they were made or to date them with any exactitude, so



FIG. 1. AMERICAN GLASS CANDLESTICKS

THREE EXAMPLES OF EARLY AMERICAN GLASS

A unique pair of blown candlesticks and a rare blown and molded flask are recent additions to the Museum's collection of American glass.¹ Purchased from the Alfred B. Maclay collection, they will be shown this month in the Room of Recent Accessions.

The candlesticks² easily rank among the foremost examples of native manufacture (fig. 1). True craftsmanship has endowed them with stalwart, well-balanced proportions and a strong aquamarine blue color that is remarkably clear and sparkling. The

¹ Helen A. McKearin, *Catalogue of Early American Glass*, nos. 469, 493.

² Acc. nos. 35.124.1, 2. Jesup Fund. H. 9 1/8 in.

little is known concerning early American glassmakers and their work. It has long been customary among cautious writers to classify as of the South Jersey type the "off-hand" products of the several generations of glass blowers who worked in the eighteenth-century tradition established in New Jersey by Caspar Wistar and his son Richard at Wistarberg and by the Stanger brothers at Glassboro. Subsequently the same substantial forms and colors appeared in the products of New York glassworks at Redford, Saratoga, and numerous other places. This similarity is exemplified by the various affinities which a pair of blown oil lamps³

³ Acc. nos. 32.160.1, 2. On exhibition in Gallery M 10.

from one of these factories have with our candlesticks. It is reassuring to remember that unlike the Stiegel, Amelung, and Bamber glass made in America in the eighteenth century the South Jersey types have no known European counterparts and that consequently there can be no doubt of their American origin. As Mrs. Knittle has pointed out, "International in inheritance, these South Jersey types became our only truly national glass until the historical and pictorial flask and plate appeared upon the market."⁴

The chestnut-shaped flask,⁵ pale blue in color, was blown into a small-sized mold patterned with designs in both intaglio and relief (fig. 2). Vertebrae-like ridges form a bony, vertical structure over the body of the flask. Between the ridges are slightly concave channels of greater width that extend from the fluted base to the ribbed and sheared neck. Where the design adds thickness to the extremely thin body, the blue deepens to sapphire and furnishes an excellent variation in light and play of color.

As no mold marks are evident it is safe to assume that the flask was expanded by the glass blower to its present form after the preliminary molding operation. The technique is the same as that employed in the Stiegel flasks, but the enlarged size of the body and the novelty of the pattern make an attribution to a Zanesville, Ohio, origin logical. To this and other mid-Western towns Stiegel's workmen drifted when the Revolution doomed to failure his Manheim factory.

⁴ R. M. Knittle, *Early American Glass* (New York, 1927), p. 96.

⁵ Acc. no. 35.124.3. Jesup Fund. H. 6 in.

Our recent acquisitions are proud possessions among the distinguished group of glass owned by the Museum, as they represent the art of American glassmaking at its zenith.

JOSEPH DOWNS.

NEAR EASTERN JEWELRY AND METALWORK

Through recent purchases the Museum has added to its collections of Near Eastern jewelry and metalwork three pairs of gold earrings, and an odd one, from an unidentified Parthian tomb in Mesopotamia and three Persian vessels of the Muhammadan period.¹

Parthian art in general and Parthian jewelry in particular are little known to the public,² as both classical and Oriental archaeologists have long neglected this important period of Iranian art in Persia, Mesopotamia, and Syria. Until recently the jewelry was classified as Roman; but thanks to excavations at Seleucia on the Tigris and Dura on

the Euphrates, we have become better acquainted with the jewelry and other types of metalwork produced by the Parthians.

One pair of our earrings combines a vase motive with a bunch of grapes, while another shows a vase motive surrounded by four large balls—possibly pomegranates (fig. 1, left and right). A similar vase motive appears in a pendant and a pair of earrings found at Seleucia and assigned to a period

¹ Acc. nos. 35.20.1-7; 35.64.1, 2; 35.128. Rogers Fund. Shown this month in the Room of Recent Accessions.

² Two other examples of Parthian metalwork are shown in Gallery F 1 (Morgan Wing) and Gallery E 14.



FIG. 2. FLASK OF BLOWN AND MOLDED GLASS, EARLY AMERICAN

between A.D. 40 and 120.³ In various forms the vase motive was used extensively in jewelry made in the eastern provinces of the Roman Empire. Each earring of the remaining pair consists of five shield-shaped motives (fig. 1, center). The single earring is in the form of a bunch of grapes. Prominent features of our earrings are the small granules placed at intervals in clusters of three or four or arranged in rows. This granular technique, used from remote antiquity in the Near East and in later times in Greece and Rome, is sometimes confused with filigree work, with which it is occasionally

time of the Seljuks and their followers, the Seljuk Atabegs, was an important center of Persian metalwork. Although the technique of metal inlay had been known in the Near East from the earliest times, to a large extent the Seljuks were responsible for its revival. In Persian metalwork of the twelfth century, however, engraving still predominates over inlay. The inlay process consisted of two main stages. First, the surface of the design to be inlaid was cut away and the cavity deepened towards the edges; next, thin plaques of metal were forced into the cavities and the edges burnished. For



FIG. 1. GOLD EARRINGS WITH GRANULAR WORK
PARTHIAN, I-II CENTURY A.D.

combined. Several methods of producing and fastening the gold granules are known, but unfortunately they cannot be described in this short article.⁴

Although the Museum possesses a fine collection of metalwork of the Muhammadan period in the bequest of Edward C. Moore, our recent acquisitions exemplify types hitherto unrepresented. One is a twelfth-century bronze kettle with bands of engraved decoration around the rim and lower portion of the body. On the former, sparingly inlaid with red copper, is a Persian inscription expressing good wishes, placed against a background of floral scrolls. A number of kettles similar to ours come from Hamadan in western Persia, which in the

³L. Waterman, *Preliminary Report upon the Excavations at Tel Umar, Iraq* (Ann Arbor, 1931-1932), pl. XXIV (fig. 2).

⁴On this subject see M. Rosenberg, "Granulation" in *Geschichte der Goldschmiedekunst*. Frankfurt on the Main, 1918.

the inlays copper was sometimes used alone, as on our kettle, sometimes in combination with silver, as on the magnificent kettle in the Hermitage Museum in Leningrad, made at Herat in eastern Persia in A. H. 550 (A. D. 1163). The color effect produced by the juxtaposition of copper and silver is characteristic of Persian bronzes of the twelfth century, and is seldom seen in Mesopotamian metalwork.

To this group of twelfth-century Persian bronzes belongs a round box also acquired by the Museum. Although similar boxes may be seen in several European museums and private collections, the type is relatively rare. Our box shows an engraved decoration inlaid with red copper and silver. As in many examples dating from the twelfth and thirteenth centuries, the plaques are irregular in shape. On the box proper are panels with arabesque scrolls, separated by vase motives and circular rosettes of seven disks.

Whenever such rosettes appear in Islamic metalwork, they indicate a Persian origin.⁵ On the cover and along the bottom of the box are Persian inscriptions expressing the customary good wishes to the owner.

From the thirteenth century the use of copper for inlay became rare, and silver was employed almost exclusively. Gradually, the inlaid ornament covered a larger proportion of the surface. In a fourteenth-century brass bowl decorated with engraved designs richly inlaid with silver (fig. 2) the undercutting is less pronounced and

SOME FRENCH PRINTS

No time in history is better known by its prints than the coherent period of the French eighteenth century, which ended with the Revolution. Most familiar by widespread reproduction are the engravings produced in the latter part, beginning about 1760, when the flamboyance of the rococo was changing under classical influence to the elaborate simplicity and formal daintiness which became the style of decoration known as Louis XVI. The Museum recently ac-



FIG. 2. BRASS BOWL INLAID WITH SILVER
PERSIAN, SECOND HALF OF THE XIV CENTURY

the plaques are held in place by series of notches. In circular compartments formed by interlaced bands are scenes representing a sultan seated on a throne and a courtier standing at each side. The oval compartments contain Persian inscriptions giving the titles of an anonymous ruler of the Mongol dynasty. The lower portion and the bottom of the bowl are decorated with a series of lobed compartments with arabesques and plant motives in the naturalistic style introduced into Persia from China during the Mongol period. The thin, elongated figures wearing conical Mongol caps are characteristic of Persian metalwork of the fourteenth century.

M. S. DIMAND.

⁵ Persian bronzes are often wrongly assigned to Mosul. On Islamic metalwork of the twelfth to the fourteenth century, see Dimand, *A Handbook of Mohammedan Decorative Arts*.

quired from the sale of the Cortlandt Field Bishop collection a number of characteristic prints of this time, as well as a few which show a little of what happened to French prints from the Revolution to the Empire.¹ The group is a desirable supplement to the Museum's collection of French eighteenth-century prints.

The typical black-and-white engravings of the late eighteenth century were, in the mechanics of their production, the result of an inheritance of systematic, collective discipline, handed down from generation to generation of engravers. From the time when Colbert, under Louis XIV, founded the Cabinet des Estampes and made Gérard

¹ Acc. nos. 35.100.1-28, 30-35. Dick Fund. A selection from these thirty-four prints is shown this month in the Room of Recent Accessions. The others may be seen in the Print Study Room.

Audran "graveur du Roi," enabling him to set up an extensive workshop by commissioning him to engrave the long series of the battles of Alexander, the engraving profession had been an official organization, united by traditional rules and methods. Since 1655 its members had been admitted to the Académie de Peinture et de Sculpture. Great eighteenth-century workshops like those of Le Bas and Wille employed young men to work on their publications and trained them to a proficiency that has probably never been equaled in such numbers and homogeneity at any other period. As a consequence of this unified system of training, individual differences of engraving style were perceptible only to a myopic and searching eye, and several engravers could work on one print without disturbing its smooth effectiveness. While the official engraving style was continuous in tradition from the time of the lovely prints after Watteau and Lancret up to the end of the eighties, there was a progressive evolution in technique towards compactness and finish.

Although the greater number of French eighteenth-century prints were reproductions of the work of painters and illustrators, a high standard of draughtsmanship was required of the engravers. A few of the most eminent of them, like Cochin, Moreau le jeune, and Augustin de St. Aubin, were as celebrated for their drawings as for their engravings and not only made original prints after their own designs but had their drawings reproduced by other engravers. Nicolas de Launay, the most skillful of the reproductive engravers of the later period, often refined and corrected in his prints the hasty or faulty drawing of some of the gouaches from which he worked. When he had a genial painter like Fragonard to interpret, he made prints like the well-known *Chiffre d'Amour*, in which suave design and understanding translation are combined with complete harmony.

One of the painters of the time whose work was most often engraved was Pierre Antoine Baudouin, the pupil and son-in-law of Boucher. His light-hearted gouaches furnished the designs for many of the fashionable amorous anecdotes known as *estampes galantes*. Silly and often mawkish in

theme, the engravings after Baudouin have at best a flourish of the grand manner of a noble baroque ancestry. Such a print as *L'Enlèvement nocturne*, Nicolas Ponce's masterpiece in engraving, is a particularly dashing piece of opéra bouffe. In it, as in Simonet's engraving of *Le Danger du tête-à-tête* (also after Baudouin), is apparent the remarkable facility of the best contemporary engravers in producing varied effects of light—in the one, moonlight on a rather tumultuous outdoor scene; in the other, firelight in a quiet, small room. In 1760, the year of his death, Baudouin exhibited *Le Modèle honnête*, for which, as often, Boucher is said to have suggested the subject and composition. For the second time Baudouin chose Moreau le jeune, the greatest painter-engraver of the late eighteenth century, to make the preliminary etching for the print after his gouache. The print was finished with the burin by Simonet. Although the somewhat fuzzy sentiment was the subject of discussion, Baudouin's gouache was sensational. Bachaumont wrote of the Salon of 1760, "Entre les différents petits tableaux à gouache de M. Baudouin, le public se porte en foule vers *le Modèle honnête*, qui malgré plusieurs défauts de bon sens excite l'intérêt du spectateur."² The Museum's impression of this print is in the first state, the pure etching by Moreau. Moreau wrote on an impression of a different eau forte, "Vous scavez monsieur qu'une Eau-forte destinée à estre terminée au burin est toujours sans harmonie"³; but our present taste hardly agrees with his criticism. The clean, expert lines of a fine eighteenth-century eau forte like this one have a vitality that needs no excuses.

Of the prints which Moreau designed himself, the Museum has added to the *Monument of Costume* and the illustrations for Rousseau and Laborde several records of historical happenings. The *Exemple d'humanité donné par Madame la Dauphine le 16 8bre 1773* was etched by Martini and engraved by Godefroy. It illustrates a charac-

² E. Bocher, *Les Gravures françaises du XVIII^e siècle . . . : Pierre-Antoine Baudouin* (Paris, 1875), p. 36.

³ E. Bocher, *Les Gravures françaises du XVIII^e siècle . . . : Jean-Michel Moreau le jeune* (Paris, 1882), p. 93.

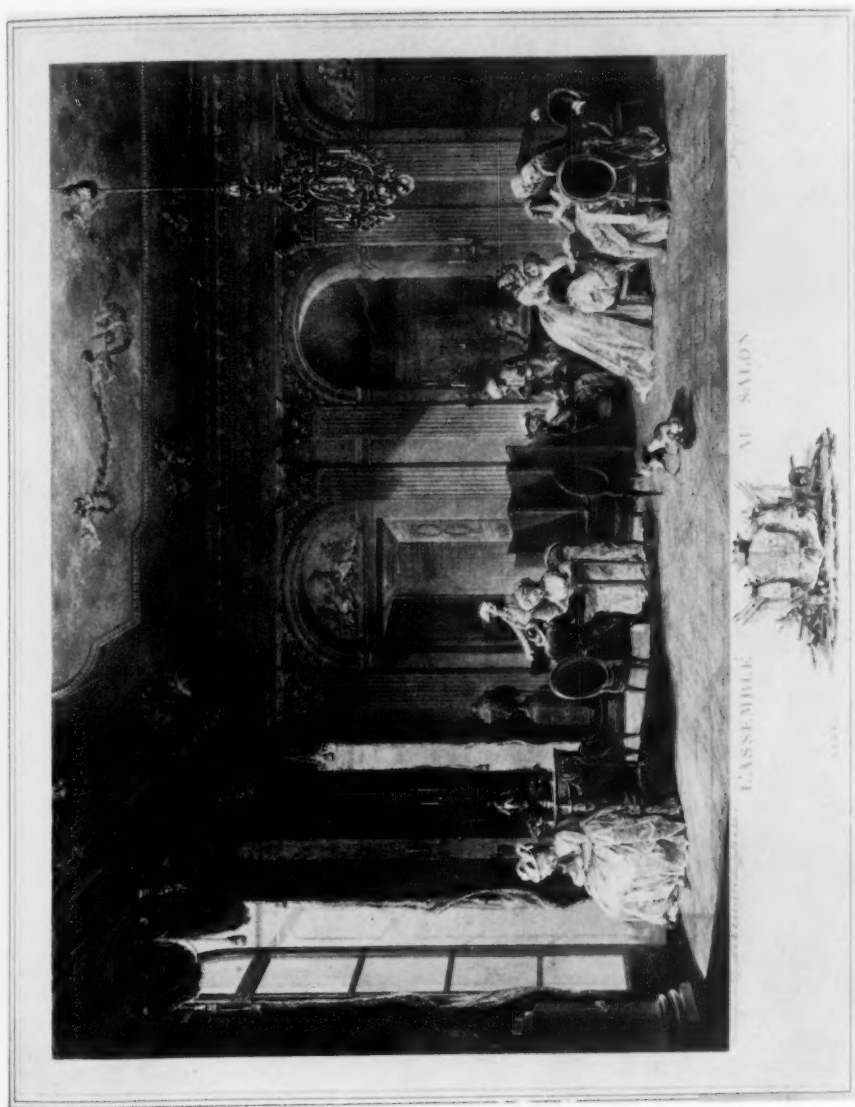


FIG. 1. L'ASSEMBLÉE AU SALON. ENGRAVING BY FRANÇOIS DEQUEVAUVILLER
AFTER LAVREINCE

teristic and touching scene in the life of the young Marie Antoinette, which caused much sympathetic interest. A peasant has just been wounded in his vineyard by a stag fleeing from Louis XV's hunting party, which the dauphine and her ladies have followed as spectators. She has hurried down from her carriage, and, accompanied by the

trated by Moreau is the *Couronnement de Voltaire*, from which Gaucher made his most ambitious engraving. The scene takes place in the theater of the Comédie Française, March 30, 1778, just after the sixth performance of Voltaire's *Irène*. The eighty-four-year-old author, who has just returned to Paris after nearly thirty years' absence, is



FIG. 2. LA TOILETTE DE VÉNUS. COLOR ENGRAVING
BY FRANÇOIS JANINET AFTER BOUCHER

dauphin, is shown comforting the man's wife. In the words of Mme du Deffand, "Madame la Dauphine, toute en larmes, se jette presque au cou de cette malheureuse, l'assure que son mari n'est pas mort." The mot of the princesse de Beauvau is as penetrating as it is precise: "Madame la Dauphine suivait la nature; M. le Dauphin suivait Madame la Dauphine." The episode had great popular appeal, and was repeatedly drawn and engraved and painted on fans.

Another human and happy incident illus-

seen in the left upper box, between his niece and Mme de Villette, standing to acknowledge the applause of the audience. On the stage below is the tableau of the crowning of his bust by the actors. In this state of the print the bust resembles closely the one made that year by Houdon, which still belongs to the Comédie Française and which was shown recently in the Museum's Exhibition of French Painting and Sculpture of the Eighteenth Century. Mme Vestris is in the center, about to step forward and ad-

dress a poem of adulation to the revered old man. Moreau's unusual ability to compose a crowd of many minute, recognizable figures and faces is ably seconded here by Gaucher, who was noted as an engraver of tiny portraits.

of Paris in January, 1782, in honor of the birth of the dauphin. Both show Louis XVI and Marie Antoinette as king and queen, participating in the ceremonies at the Hôtel de Ville.

Two prints by another outstanding origi-



FIG. 3. HEUR ET MALHEUR, OU LA CRUCHE CASSÉE. COLOR ENGRAVING BY PHILIBERT LOUIS DEBUCOURT

In 1770 Moreau succeeded Cochin as "dessinateur des Menus-Plaisirs," which meant that he had to make drawings and engravings of all the court fêtes and state ceremonies. Two of his large official prints are the *Festin royal* and the *Bal masqué*, which record part of the last fêtes of the ancien régime, the celebrations by the City

of Paris in January, 1782, in honor of the birth of the dauphin. Both show Louis XVI and Marie Antoinette as king and queen, participating in the ceremonies at the Hôtel de Ville.

Two prints by another outstanding origi-

painter, Nicolas Lafrensen, known in France as Lavreince, became the vogue in Paris. He was of negligible importance as an artist, but the numerous prints reproducing his detailed gouaches have become a monument of the chic of this period. Two large prints engraved by Dequevauviller, *L'Assemblée au concert* and *L'Assemblée au salon* (fig. 1), are famous as reflections of this autumn of elegance. In these engravings the furnishings and decorations, rendered in every detail of fashion and luxury, and the ladies and gentlemen who so decorously become them, probably reproduce actual scenes in high life—the Salon is supposed to be that of the duc de Luynes. The style of their engraving shows the culmination of the tendencies that had developed through the century in the academic school. In contrast to the open, sparkling boldness of the engravers of Watteau, the technique is a *petit point*, minutely varied and close. That such large prints engraved in this way still carry and are filled with air and light—delicate and crepuscular, it is true—is proof of the highly developed skill of even a minor engraver of the day.

At this time other engraving techniques were rivaling the classic French style. Among other methods of obtaining tone, stipple engraving "*dans le goût anglais*" was popular, a symptom of the fashionable Anglomania. François Regnault's stipple engraving of *Le Baiser à la dérobée* after Fragonard, published in 1778, looks incongruously like an English print. The painting was one of those in which Fragonard showed the influence of the current taste for seventeenth-century Dutch interiors. The sedate pose, gleaming satin dress, and high finish, so different from his familiar impetuous brio, are engraved with creamy delicacy and infinite polish.

Color engravings had also become an important part of French printmaking. Engravings colored "*à la poupée*," that is, printed from one plate inked by hand for each printing, had been used occasionally in the previous century; but Le Blon's three-color process, invented by him around 1710 and brought by him to France in 1737, was the first in which several plates were used to print the different colors. His particular

method was not very successful, but various later eighteenth-century French engravers experimented more attractively with other techniques of color printing from several plates. In purely reproductive engraving the most successful and able of them was François Janinet. His two prints after Fragonard's *L'Amour* and *La Folie* are probably the most beautiful and faithful color reproductions of the eighteenth century. In them he imitated with amazing closeness the pearly lightness of Fragonard's enchanting putti. Another masterpiece of his, *La Toilette de Vénus* (fig. 2), was made from the painting by Boucher now in this Museum.

Effective color prints, similar in technique to Janinet's, were made by a number of other men. Among them are Laurent Guyot's *La Sonnette*, after Mallet, apparently unique in the Museum's proof state before letters, and some very interesting bystander's views of scenes of the Revolution by Sergent-Marceau, an ardent Revolutionist himself.

But the greatest name among engravers of color prints is that of Philibert Louis Debucourt. Trained as a painter and starting as a pasticheur of Dutch little masters, he exhibited at the Salon for a few years with some versatility and talent, became interested in multiplying his paintings by engraving, and after a few experiments began, about 1785, to produce the color prints which made him famous. He mastered all the intricate techniques for imitating tone by engraving and used them in new combinations and experiments of his own. The results were a succession of color prints of extraordinary and inimitable quality. The idyllic pair, *Heur et malheur* (fig. 3) and *L'Escalade*, were published in 1787, during his finest period of production. Although they are rather darker in tone than most of his color prints, the colors are glowing and vibrant, and the effect of an early summer dawn in *L'Escalade* is particularly successful. Debucourt drew with lively observation and originality. Even among his earlier color prints there was evident a tendency to burlesque, a deliberate sly exaggeration, which developed, through the Revolution and into the Napoleonic years, into frequent caricature. During the Revolution caricature had become a popular form of expression in

France. *Les Courses du matin ou la porte d'un riche*, of 1805, with its crowd of sleazy applicants for a rich man's favor is an amusing example of his satirical commentaries. Although his great color prints were made during the eighteenth century, he continued working nearly up to his death in 1832, in all styles and all techniques, often reproducing the work of other men to earn a living. The

Frascati of 1807 (not printed in colors) is one of the finest of his later prints. The classical interior of the celebrated restaurant of Napoleonic fashion, adorned by its stiff parvenu society, is a rather melancholy contrast to the elegant lightness of Lavreince's *Assemblées* of the so recent eighteenth century.

ALICE H. NEWLIN.

NOTES

MARCH CONCERTS. The second series of free symphony concerts in 1936 will be given in the Museum under the direction of David Mannes on Saturday evenings March 7, 14, 21, and 28, at eight o'clock.

ERRATUM. In the January issue of the *BULLETIN*, page 12, a scarab commemorating the opening of a lake by Amen-hotep III was described as dating from 1422 B.C. The correct year is 1400 B.C.

MEMBERSHIP. At a meeting of the Board of Trustees held January 20, 1936, the following persons, having qualified, were elected in their respective classes: **FELLOW FOR LIFE**, Harold K. Hochschild; **SUSTAINING MEMBERS**, Mrs. Herbert S. Darlington, Edward L. Holsten, Julius Loeb. **ANNUAL MEMBERS** were elected to the number of twenty-two.

A GEOMETRIC CUP. A charming product of Athenian geometric art has been added to our collection. It is a cup with two high handles¹—an early kantharos in fact—with a scene, on each side, of a man, sword at waist, holding two horses by a lead. The motive of a "horse tamer" in a symmetrical design appears not infrequently in geometric art; but nowhere else so attractively as here. The delicate brushwork, the restrained composition, the feeling of movement in the figures make this little cup a masterpiece of its kind.

We note the conventions of geometric art in its later phase: the triangular upper body,

¹ Acc. no. 35.11.12. Fletcher Fund. Placed this month in the Room of Recent Accessions. H. (with handles) 5 3/8 in. (13.7 cm.).

the spindly arms, the departure here and there from the earlier silhouette, the com-



GEOMETRIC CUP, VIII CENTURY B.C.

paratively developed rendering of the horses' legs. The date should be in the second half of the eighth century B.C. G. M. A. R.

A SPECIAL LECTURE. On Thursday, March 19, at four o'clock, Dr. A. J. B. Wace will give, in the Lecture Hall, an illustrated talk on *Roman Portraiture*. Dr. Wace is Professor of Classical Archaeology at Cambridge University, was formerly Director of the British School of Archaeology at Athens and Deputy Keeper of the Victoria and Albert Museum, and is well known as an author and lecturer. The public is cordially invited to attend.

A SPECIAL EXHIBITION OF JAPANESE HAIR ORNAMENTS AND TOILET ACCESSORIES. In Gallery H 14 from March 1 through March 29 there will be a special showing of the hair ornaments, pouches, and toilet arti-

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cles used by Japanese women. The well-known collection of Baron Ino Dan of Tokyo, lent for this occasion, will be supplemented by similar objects brought together from the Far Eastern galleries.

THE STAFF. The Museum records with deep regret the recent deaths of three members of the staff: Paul R. Bollo, who had been a Draughtsman in the Superintendent's Office since he joined the staff in 1893; Arthur J. Boston, who came to the Museum in 1914 as Assistant Keeper of the Benjamin Altman collection; and Walter H. Dornhoefer, who had been in the Superintendent's Office since 1925, as Assistant to the Stock Clerk and then as Time Clerk.

THE ANNUAL REPORT FOR 1935. At the sixty-sixth annual meeting of the Fellows of the Corporation of The Metropolitan Museum of Art, held at the Museum on Monday, January 20, 1936, the President, George Blumenthal, for the Trustees reviewed the activities of the year 1935. Robert A. Lovett presented the report of the Treasurer. Following an address by the Director, Herbert E. Winlock, the meeting adjourned.

The Annual Report, incorporating the reports of the Trustees, the Treasurer, and the Director, will as usual be mailed to all the Members of the Museum early in March. It will be sent to others upon request to the Secretary of the Museum.

TWO NEW PUBLICATIONS BY THE MUSEUM. The picture books issued by the Mu-

seum, presenting in a convenient format groups of important objects from the collections, have proved increasingly popular, and those who have used the earlier ones will welcome the publication of the seventh volume in the series. The subject, *Islamic Pottery of the Near East*,¹ is one which is of interest not only to students and workers in ceramics, but to anyone who enjoys the beauty and distinction of design which are characteristic of Near Eastern pottery.

Twenty-one important examples, showing the development of the potter's art in the Near East from the tenth to the seventeenth century, have been chosen for the twenty plates of this picture book. The introduction, by M. S. Dimand, Curator of Near Eastern Art, takes the form of a brief historical survey, placing each piece illustrated according to period and locality and giving notes on the characteristic colors and ornamental motives used in each type of ware.

The handbook issued to accompany the current exhibition of the work of Francisco Goya,² as announced on page 22, is on sale at the Information Desk and in the gallery, and may also be ordered by mail.

¹ *Islamic Pottery of the Near East: Twenty Plates with an Introduction*. New York, 1936. 12mo. Bound in paper. Price 25 cents. Earlier titles in the series are *The American High Chest*, *Italian Renaissance Sculpture*, *The American Wing*, *The Acanthus Motive in Decoration*, *Historical Arms and Armor*, and *The Private Life of the Ancient Egyptians*. Others are in preparation.

² *Francisco Goya: His Paintings, Drawings, and Prints*. New York. 8vo. [x], 8 pp., 50 ill. Bound in paper. Price 50 cents.

LIST OF ACCESSIONS AND LOANS

BY DEPARTMENTS

DECEMBER 1, 1935, TO JANUARY 1, 1936

GREEK AND ROMAN

Gift of Mr. and Mrs. Francis Neilson (1); *Purchases* (9).

NEAR EASTERN

Metalwork, Persian, *Purchase* (1).
Textiles, Egypto-Arabic, *Purchases* (3).
Woodwork, Egypto-Arabic, Persian, *Purchases* (2).

FAR EASTERN

Costume Accessories, Chinese, *Purchases* (10).

RENAISSANCE AND MODERN

Costumes, American, English, Indian, *Gift of an anonymous donor* (34); *Purchases* (2).
Laces, English, *Purchases* (2).
Medals, Plaques, etc., American, French, *Gifts of the late Sarah Cooper Hewitt* (1), *Society of Medalists* (2); *Purchase* (1).
Metalwork, French, *Gift of Gabriel Wells* (1).
Sculpture, French, *Gift of Mrs. Carolyn Lloyd* (1).
Textiles, French, English, *Purchases* (6).
Furniture, English, *Gift of Mr. and Mrs. Luke Vincent Lockwood* (1).

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AMERICAN WING

Glass, *Purchases* (3).

PAINTINGS

American, *Gift of Harry W. Watrous* (1).

PRINTS

Gifts of F. Bourjaily (174), *Gerard Fountain* (1), *Mrs. Bella C. Landauer* (2).

LIBRARY

Books, *Gifts of Miss Etta Cone* (1), *Dr. John C.*

Ferguson (1), *Mrs. Morris Flexner* (1), *Mrs. Albert M. Lythgoe* (123), *Mrs. A. Kingsley Porter for The Cloisters in memory of Joseph Breck* (8), *Sada-jiro Yamanaka* (2).

Photographs, *Gifts of Louis David Ferstadt* (14), *Mrs. Henry S. Lehr* (13), *Frederick W. Ruckstull* (41).

MISCELLANEOUS

Color collotype reproductions, *Gift of Arthur Jaffé*.

MUSEUM EVENTS¹

FEBRUARY 10—MARCH 8, 1936

LECTURES AND TALKS FOR MEMBERS

FEBRUARY			
10	11 a.m.	Oriental Prints and Ceramics, 2. Miss Duncan	Classroom B
	3 p.m.	Color in Embroidery. Miss Cornell	Classroom K
14	11 a.m.	Color in Paintings. Miss Cornell	Classroom K
	2 p.m.	An Approach to Painting, 2. Mrs. Fansler	Classroom A
15	10:30 a.m.	Gallery Talk (Older Children). Mr. Shaw	Classroom C
	10:30 a.m.	Story Hour (Younger Children). Mrs. Gaylord Davis	Classroom B
17	11 a.m.	Oriental Prints and Ceramics, 3. Miss Duncan	Classroom B
	3 p.m.	Color and Design. Miss Cornell	Classroom K
21	11 a.m.	Color Planes: Paintings. Miss Cornell	Classroom K
	2 p.m.	An Approach to Painting, 3. Mrs. Fansler	Classroom A
22	10:30 a.m.	Story Hour (Younger Children). Mrs. Roswell F. Barratt	Classroom B
24	11 a.m.	Oriental Prints and Ceramics, 4. Miss Duncan	Classroom B
	3 p.m.	Color in Floral Motives. Miss Cornell	Classroom K
28	11 a.m.	Medium and Technique: Paintings. Miss Cornell	Classroom K
	2 p.m.	An Approach to Painting, 4. Mrs. Fansler	Classroom A
29	10:30 a.m.	Story Hour (Younger Children). Mary Gould Davis	Classroom B
MARCH			
2	11 a.m.	Oriental Prints and Ceramics, 5. Miss Duncan	Classroom B
6	2 p.m.	An Approach to Painting, 5. Mrs. Fansler	Classroom A
7	10:30 a.m.	Story Hour (Younger Children). Eleanor W. Foster	Classroom B

FOR THE PUBLIC

FEBRUARY			
11	11 a.m.	European Decorative Arts (General Tour). Mr. Busselle	Galleries
	11 a.m.	Color Planes: Paintings. Miss Cornell	Classroom K
	2 p.m.	Motion Pictures	Lecture Hall
	2 p.m.	XVII to XIX Century Furnishings, 17. Miss Bradish	Galleries
	2 p.m.	European and Oriental Painting: a Contrast, 5. Mrs. Fansler	Galleries
	4 p.m.	Character of the Room. Miss Cornell	Classroom K
12	11 a.m.	The Collection of Paintings (General Tour). Mrs. Fansler	Galleries
13	11 a.m.	The Art of France, 18. Miss Abbot	Galleries
	2 p.m.	Motion Pictures	Lecture Hall
	2 p.m.	The Collection of Paintings (General Tour). Miss Abbot	Galleries
	4 p.m.	The Skill of the Ancient Armorer, 6. Mr. Bullock	Galleries
	4 p.m.	Plant Forms in Design. Miss Cornell	Classroom K
15	11 a.m.	Italian Painting after 1500, 2. Miss Abbot	Lecture Hall
	2 p.m.	Story Hour. Mrs. Gaylord Davis	Lecture Hall
	2 p.m.	Court Costumes. Miss Bradish	Galleries
	2 p.m.	Renaissance Furniture (Historical Survey). Mr. Busselle	Galleries

¹ The program of radio talks given regularly over Stations WOR and WNYC by members of the Museum staff is announced in the newspapers.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FEBRUARY

15	4 p.m.	What Value Have Abstractions in a Work of Art? E. Baldwin Smith	Lecture Hall
16	2 p.m.	Story Hour. Mrs. Gaylord Davis	Lecture Hall
	2 p.m.	Renaissance Furniture (Historical Survey). Mr. Busselle	Galleries
	3 p.m.	Elements of Color: Color Facts. Miss Cornell	Classroom K
	4 p.m.	Some Masterpieces of Design in the Museum. Henry Hunt Clark	Lecture Hall
18	11 a.m.	The Oriental Collection: The Near East (General Tour). Miss Duncan	Galleries
	11 a.m.	Design and Color. Miss Cornell	Classroom K
	2 p.m.	Motion Pictures	Lecture Hall
	2 p.m.	XVII to XIX Century Furnishings, 18. Miss Bradish	Galleries
19	11 a.m.	The American Wing (General Tour). Mr. Busselle	Galleries
	4 p.m.	Gothic Architecture Is Born in France (Mathews Lecture). C. Grant LaFarge	Lecture Hall
20	11 a.m.	The Art of France, 10. Miss Abbot	Galleries
	11 a.m.	Flemish Painting, 5. Mrs. Fansler	Galleries
	2 p.m.	Motion Pictures	Lecture Hall
	2 p.m.	The Egyptian Collection (General Tour). Miss Miller	Galleries
	4 p.m.	Style Characteristics of Design. Miss Cornell	Classroom K
22	2 p.m.	Story Hour. Mrs. Roswell F. Barratt	Lecture Hall
	2 p.m.	Sardis, Capital of Lydia. Mr. Shaw	Galleries
	2 p.m.	Characteristics of Baroque Painting (Historical Survey). Mrs. Fansler	Galleries
	4 p.m.	The Art of the Assyrian Bas-Reliefs and Their Babylonian Origins. Leon Legrain	Lecture Hall
23	2 p.m.	Story Hour. Mrs. Roswell F. Barratt	Lecture Hall
	2 p.m.	Characteristics of Baroque Painting (Historical Survey). Mrs. Fansler	Galleries
	3 p.m.	Chapters in the History of Dress (Gillender Lecture). Frances Pond Little	Classroom K
	4 p.m.	The Eighteenth Century. Royal Cortissoz	Lecture Hall
25	11 a.m.	The Classical Collection (General Tour). Mr. Shaw	Galleries
	2 p.m.	Motion Pictures	Lecture Hall
	2 p.m.	XVII to XIX Century Furnishings, 10. Miss Bradish	Galleries
26	11 a.m.	The Mediaeval Collection (General Tour). Miss Freeman	Galleries
	2 p.m.	The Decorative Arts, 4. Miss Bradish	Galleries
	4 p.m.	Gothic Architecture Comes into Its Own (Mathews Lecture). C. Grant LaFarge	Lecture Hall
27	11 a.m.	The Art of France, 20. Miss Abbot	Galleries
	2 p.m.	Motion Pictures	Lecture Hall
	2 p.m.	European Decorative Arts (General Tour). Miss Bradish	Galleries
	4 p.m.	Design in the Graphic Arts. Miss Cornell	Classroom K
29	11 a.m.	Italian Painting after 1500, 3. Miss Abbot	Lecture Hall
	2 p.m.	Story Hour. Mary Gould Davis	Lecture Hall
	2 p.m.	Two XIV Century Tapestries. Miss Freeman	Galleries
	2 p.m.	Decorative Arts of the XVII Century (Historical Survey). Mr. Busselle	Galleries
	4 p.m.	The Entrance to the Athenian Acropolis. William B. Dinsmoor	Lecture Hall
MARCH			
1	2 p.m.	Story Hour. Mary Gould Davis	Lecture Hall
	2 p.m.	Decorative Arts of the XVII Century (Historical Survey). Mr. Busselle	Galleries
	3 p.m.	Coördination of Design and Color. Miss Cornell	Classroom K
	4 p.m.	Problems of Portraiture. Royal Cortissoz	Lecture Hall
3	11 a.m.	The American Wing (General Tour). Miss Bradish	Galleries
	11 a.m.	Elements of Design: Introduction. Miss Cornell	Classroom K
	2 p.m.	Motion Pictures	Lecture Hall
	2 p.m.	American Tradition, 1. Mr. Busselle	Galleries
4	11 a.m.	The Egyptian Collection (General Tour). Miss Miller	Galleries
	11 a.m.	Saints and Symbols in Painting, 5. Miss Abbot	Galleries
	4 p.m.	Gothic Architecture: The Allied Arts (Mathews Lecture). C. Grant LaFarge	Lecture Hall
5	11 a.m.	Digging in Egypt, 1. Miss Miller	Classroom A

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

MARCH			
5	2 p.m.	The Classical Collection (General Tour). Mr. Shaw	Galleries
	2 p.m.	Motion Pictures	Lecture Hall
	2 p.m.	The Historic Schools of Painting, 6. Miss Abbot	Galleries
7	11 a.m.	Italian Painting after 1500, 4. Miss Abbot	Lecture Hall
	2 p.m.	Story Hour. Eleanor W. Foster	Lecture Hall
	2 p.m.	Goya: Paintings and Prints. Mrs. Fansler	Galleries
	2 p.m.	Decorative Arts in the Period of Louis XIV (Historical Survey). Miss Bradish	Galleries
	3 p.m.	Winslow Homer (For the Deaf and Deafened). Jane B. Walker	Classroom B
	4 p.m.	Modern Art and the Greek Ideal. Walter Pach	Lecture Hall
	8 p.m.	Symphony Concert. David Mannes, Conductor	Entrance Hall
8	2 p.m.	Story Hour. Eleanor W. Foster	Lecture Hall
	2 p.m.	Decorative Arts in the Period of Louis XIV (Historical Survey). Miss Bradish	Galleries
	3 p.m.	Design in Dress (Gillender Lecture). Julia Coburn	Classroom K
	4 p.m.	Industrial Design Today (Gillender Lecture). Richard F. Bach	Lecture Hall

EXHIBITIONS

The Work of Francisco Goya	Gallery D 6	Through March 8
Japanese Hair Ornaments and Toilet Accessories	Gallery H 14	March 1 through March 29
French Prints and Ornament of the XVIII Century	Galleries K 37-40	Through February 15
Egyptian Acquisitions, 1934-1935	Third Egyptian Room	Continued
Oriental Prints and Textiles	Textile High School, 351 West 18th Street	Through March 6
Ancient Greece and Rome	Staten Island Institute of Arts and Sciences, Stuyvesant Place, St. George	Through March 15
Ancient Egypt: Its Life and Art	James Monroe High School, East 172d Street and Boynton Avenue, The Bronx	Through March 27
The Near East	Hudson Park Branch Library, Seventh Avenue and Leroy Street	February 18 through April 7

CLOSING OF THE PRESENT CLOISTERS

Beginning February 10, 1936, The Cloisters, the branch of The Metropolitan Museum of Art at 698 Fort Washington Avenue, will be closed to the public preparatory to the removal of the collections to the building being erected for them in Fort Tryon Park. The construction of the new Cloisters, the gift of John D. Rockefeller, Jr., is well under way, and it is hoped that the original collections, together with subsequent accessions, will be installed by the first of January, 1938. This early closing of the old building is necessary because many of the architectural elements in it are to be built into the new structure.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

LOCATION

MAIN BUILDING. Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue buses one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 79th and 86th Streets.

BRANCH BUILDING. The Cloisters. 698 Fort Washington Avenue. Fifth Avenue Bus 4 (Northern Avenue) passes the entrance. Also reached by the Eighth Avenue subway, Washington Heights branch, to 190th Street-Overlook Terrace station. Take elevator to Fort Washington Avenue exit and walk south.

OFFICERS AND TRUSTEES

GEORGE BLUMENTHAL	President
MYRON C. TAYLOR	First Vice-President
WILLIAM CHURCH OSBORN	Second Vice-President
MARSHALL FIELD	Treasurer
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THE COMPTROLLER OF THE CITY	
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	JOHN GODFREY SAXE
ADVISORY TRUSTEE	HENRY S. PRITCHETT

THE STAFF

Director	HERBERT E. WINLOCK
Assistant Director	WILLIAM M. IVINS, JR.
Egyptian Art, Curator	HERBERT E. WINLOCK
Associate Curator and Director of Egyptian Expedition	AMBROSE LANSING
Associate Curator	LUDLOW BULL
Greek and Roman Art, Curator	GISELA M. A. RICHTER
Associate Curator	CHRISTINE ALEXANDER
Near Eastern Art, Curator	MAURICE S. DIMAND
Far Eastern Art, Curator	ALAN PRIEST
Mediaeval Art, Curator	JAMES J. RORIMER
Renaissance and Modern Art, Curator	PRESTON REMINGTON
Associate Curators	C. LOUISE AVERY
Assistant Curator in Charge of Textile Study Room	JOHN G. PHILLIPS, JR.
American Wing, Curator	FRANCES LITTLE
Paintings, Curator	JOSEPH DOWNS
Prints, Curator	HARRY B. WEHLE
Arms and Armor, Curator	WILLIAM M. IVINS, JR.
Altman Collection, Keeper	STEPHEN V. GRANCAY
Educational Work, Director	THEODORE Y. HOBBS
Industrial Relations, Director	HUGER ELLIOTT
Librarian	RICHARD F. BACH
Editor of Publications	WILLIAM CLIFFORD
Assistant Treasurer	WINIFRED E. HOWE
Assistant Secretary	FRANK M. FOSTER
Executive Assistant	LAUDER GREENWAY
Registrar	BRADFORD BOARDMAN
Superintendent of Buildings	HENRY F. DAVIDSON
Examiner	CONRAD HEWITT
	FRANK J. DUNN

MEMBERSHIP

BENEFACTORS, who contribute or devise . . .	\$50,000
FELLOWS IN PERPETUITY, who contribute . . .	5,000
FELLOWS FOR LIFE, who contribute . . .	1,000
CONTRIBUTING MEMBERS, who pay annually . . .	250
FELLOWSHIP MEMBERS, who pay annually . . .	100
SUSTAINING MEMBERS, who pay annually . . .	25
ANNUAL MEMBERS, who pay annually . . .	10

PRIVILEGES—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free and admission to lectures specially arranged for Members.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Fellowship, and Sustaining Members have, upon request, double the number of tickets to the Museum accorded to Annual Members: their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

MUSEUM GALLERIES and THE CLOISTERS free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays. Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

HOURS OF OPENING

MAIN BUILDING AND THE CLOISTERS:	
Saturdays	10 a.m. to 6 p.m.
Sundays	1 p.m. to 6 p.m.
Other days	10 a.m. to 5 p.m.
Holidays, except Thanksgiving & Christmas	10 a.m. to 6 p.m.
Thanksgiving	10 a.m. to 5 p.m.
Christmas	1 p.m. to 5 p.m.
The American Wing & The Cloisters close at dusk in winter.	
CAFETERIA:	
Weekdays and holidays	12 m. to 4:45 p.m.
Sundays	Closed.
Christmas	Closed.
LIBRARY: Gallery hours, except legal holidays.	
MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and holidays.	
PRINT ROOM and TEXTILE STUDY ROOM: Gallery hours, except Saturday afternoons, Sundays, and holidays.	

INSTRUCTORS

Members of the staff detailed for expert guidance at the Museum and at The Cloisters. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for from one to four persons and 25 cents a person for groups of five or more.

PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

INFORMATION AND SALES DESK

At the 82d Street entrance to the main building. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

The Museum handbooks, colorprints, photographs, and postcards are sold here. See special leaflets.

CAFETERIA

In the basement of the main building. Open for luncheon and afternoon tea daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

TELEPHONES

The Museum number is Rhinelander 4-7600; The Cloisters branch of the Museum, Washington Heights 7-2735.